

VOCAL SELECTION

ORIGINAL SOUNDTRACK SONGS FROM THE MOTION PICTURE

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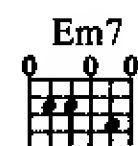
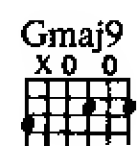
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1-2-50202
CHAPPELL MUSIC LIMITED

Alone At The Drive-In Movie

By WARREN CASEY and JIM JACOBS

Moderately slow Rock 'n' Roll beat, in 4



mf

Am7 D7 Gmaj9 Em7 Am7 D7

Bm7 E9 Am7 D7 Cm(maj7) 3 fr.

D7 Gmaj9 Em7 Am7 D7

The piano score is written for a 4/4 time signature with a moderately slow rock 'n' roll beat. It consists of five systems of music, each with a treble and bass staff joined by a brace. The key signature has one sharp (F#). The first system begins with a mezzo-forte (*mf*) dynamic marking. Above the first system are guitar chord diagrams for Gmaj9 and Em7. The second system has diagrams for Am7, D7, Gmaj9, Em7, Am7, and D7. The third system has diagrams for Bm7, E9, Am7, D7, and Cm(maj7) 3 fr. The fourth system has diagrams for D7, Gmaj9, Em7, Am7, and D7. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The Cm(maj7) chord in the third system is marked with a 3-measure rest.

Chord diagrams for the first system:

- Gmaj9:
- Em7:
- Am7:
- D7:

Chord diagrams for the second system:

- Bm7:
- E9:
- Am7:
- D7:
- G:
- Cm:

Chord diagrams for the third system:

- G:
- G7:
- C:
- D:
- Gmaj7:
- G7:

Chord diagrams for the fourth system:

- C:
- D:
- Gmaj7:
- G7:
- C:
- D:

Bm7 Em7 C D

The first system of musical notation consists of two staves. The treble staff begins with a Bm7 chord, followed by an Em7 chord, then a C chord, and finally a D chord. The bass staff features a continuous eighth-note bass line. The music is in the key of D major, indicated by two sharps (F# and C#).

Gmaj9 Em7 Am7 D7 Gmaj9 Em7

The second system of musical notation consists of two staves. The treble staff features a melodic line with various chords: Gmaj9, Em7, Am7, D7, Gmaj9, and Em7. The bass staff continues the eighth-note bass line. The key signature remains D major.

Am7 D7 Bm7 E9

The third system of musical notation consists of two staves. The treble staff features a melodic line with chords: Am7, D7, Bm7, and E9. The bass staff continues the eighth-note bass line. The key signature remains D major.

Am7 D7 G Cm Gmaj9

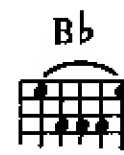
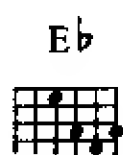
freely a tempo rit.

The fourth system of musical notation consists of two staves. The treble staff features a melodic line with chords: Am7, D7, G, Cm, and Gmaj9. The bass staff continues the eighth-note bass line. The key signature remains D major. Performance markings include "freely" under the first measure, "a tempo" under the second measure, and "rit." under the third measure. The Cm chord is marked "3 fr." (three frets).

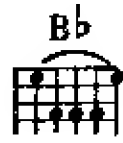
Beauty School Dropout

Lyric and Music by WARREN CASEY and JIM JACOBS

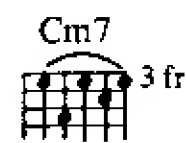
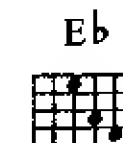
Freely



Your sto - ry's sad to tell: a teen - age ne'er - do - well; most



mixed-up non - de - lin - quent on the block. Your fu - ture's so un - clear now. What's



Moderately, in 2
Abm6/Cb



left of your ca - reer now? Can't e - ven get a trade - in on your smock.

mp cresc.

Ab/Bb



Eb



Cm



3 fr.

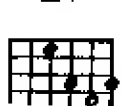
Fm7



Bb



Eb



Cm



3 fr.

Beau - ty school drop - out, no grad - u -

Fm7



Bb



Eb



Cm



3 fr.

a - tion day for ycu. Beau - ty school drop-out, missed your mid -

Ab



4 fr.

Bb



Eb

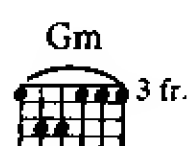
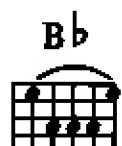


Cm

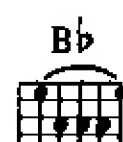
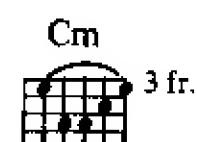


3 fr.

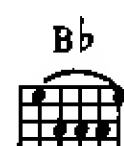
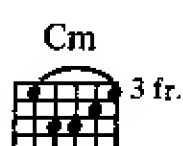
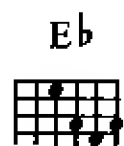
terms and flunked sham-poo. Well, at least you could have tak - en time to



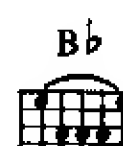
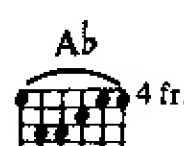
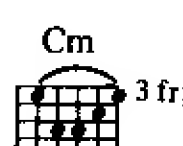
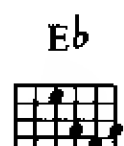
wash and clean your clothes up, af - ter spend - ing all that



dough to have the doc - tor fix your nose up. Ba - by, get



mov - ing. Why keep your fee - ble hopes_ a - live? What are you



prov - ing? You've got the dream, but not the drive. If you

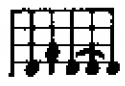
E \flat E \flat +

4 fr.

A \flat 

4 fr.

go for your di - plo - ma, _____ you could join the _____ sten - o

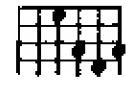
D \flat 9E \flat 

Cm



3 fr.

Fm7

B \flat E \flat 

pool. Turn in your teas - ing comb and go back to high school.

Cm



3 fr.

Bsus4



2 fr.

B6



Beau - ty school

E

C \sharp m

4 fr.

F \sharp m7

drop - out,

hang - ing a - round the cor - ner store. _____

B E C#m A

Beau - ty school drop-out, it's a - bout time you knew the

B E C#m

score. Well, they could - n't teach you an - y - thing. — You

F#m7 B G#m

think you're such a look - er. But no cus - tom - er would

C#m F#m B

go to you un - less she was a hook - er. Ba - by, don't

E C#m F#m7

sweat it. You're not cut out to hold a

B E C#m

job. Bet - ter for - get it. Who wants their

A B E

hair done_ by a slob? Now your bangs are curled; your

E+ A D9

lash - es twirled. But still the world is cruel. Wipe off that

E C#m 4 fr. F#m7 B E

an - gel face and go back to high school.

B E C#m 4 fr.

Ba - by, don't blow it. Don't put my

F#m7 B7-9 E

good ad - vice — to shame. Ba - by, you know it.

C#m 4 fr. A B

E - ven Dear Ab - by'd — say the same. — Now, I've

E E+ A

called the shot. Get off the pot. I real - ly got - ta

2 *2*

D9 E C#m F#m7 B

fly. Got - ta be go - ing to that malt shop in the

4 fr. *4 fr.*

freely

E C#m E C#m

sky. Beau - ty school

4 fr. *4 fr.*

a tempo

E C#m E 6 9

drop - out, go back to high school. —

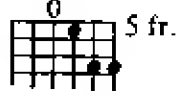
4 fr.

Blue Moon

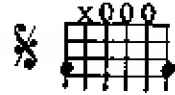
Lyric by LORENZ HART Music by RICHARD RODGERS

Moderately

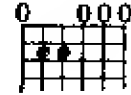
D13



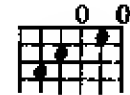
G



Em

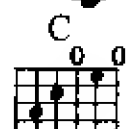
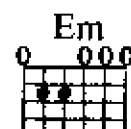
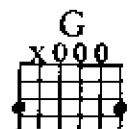
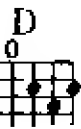


C



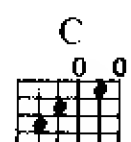
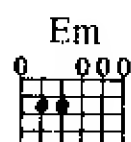
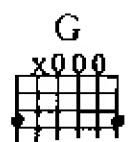
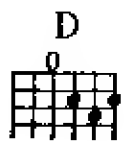
Blue — moon, — you saw me
moon, — you knew just
moon, — now I'm no

The first system of the musical score for 'Blue Moon'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Moderately'. The system includes guitar chord diagrams for D13, G, Em, and C above the vocal line. The lyrics are: 'Blue — moon, — you saw me / moon, — you knew just / moon, — now I'm no'.



stand - ing — a - lone, — with - out a
what I — was there for. — You heard me
long - er — a - lone, — with - out a

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: 'stand - ing — a - lone, — with - out a / what I — was there for. — You heard me / long - er — a - lone, — with - out a'.



dream in — my heart, — with - out a
say - ing — a prayer for — some - one I
dream in — my heart, — with - out a

The third system of the musical score. It concludes the vocal and piano parts. The lyrics are: 'dream in — my heart, — with - out a / say - ing — a prayer for — some - one I / dream in — my heart, — with - out a'.

To Coda Φ

1. G Em C

love of my own.
 real - ly could
 love of my

Blue care for. And then

sud-den - ly ap - peared be -

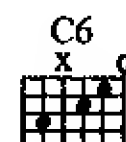
fore me the on - ly one

2. G C6 G

The musical score is written for guitar and piano. It consists of two systems of music. The first system begins with a 'To Coda' instruction and a first ending bracket. The guitar part has chords D, G, Em, and C. The piano part has a melody in the right hand and a bass line in the left hand. The lyrics are 'love of my own. real - ly could love of my'. The second system begins with a second ending bracket. The guitar part has chords D, G, C6, and G. The piano part continues the melody and bass line. The lyrics are 'Blue care for. And then sud-den - ly ap - peared be - fore me the on - ly one'. The score ends with a final chord of G.



my arms could ev er hold.

A musical score system for a song. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "my arms could ev er hold." The piano accompaniment is in G major, with the right hand playing chords and the left hand playing a steady eighth-note bass line.

I heard some - bod - y

A musical score system for a song. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "I heard some - bod - y". The piano accompaniment is in G major, with the right hand playing chords and the left hand playing a steady eighth-note bass line.

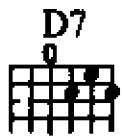
whis - per, "Please, a - dore

A musical score system for a song. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "whis - per, 'Please, a - dore". The piano accompaniment is in G major, with the right hand playing chords and the left hand playing a steady eighth-note bass line.

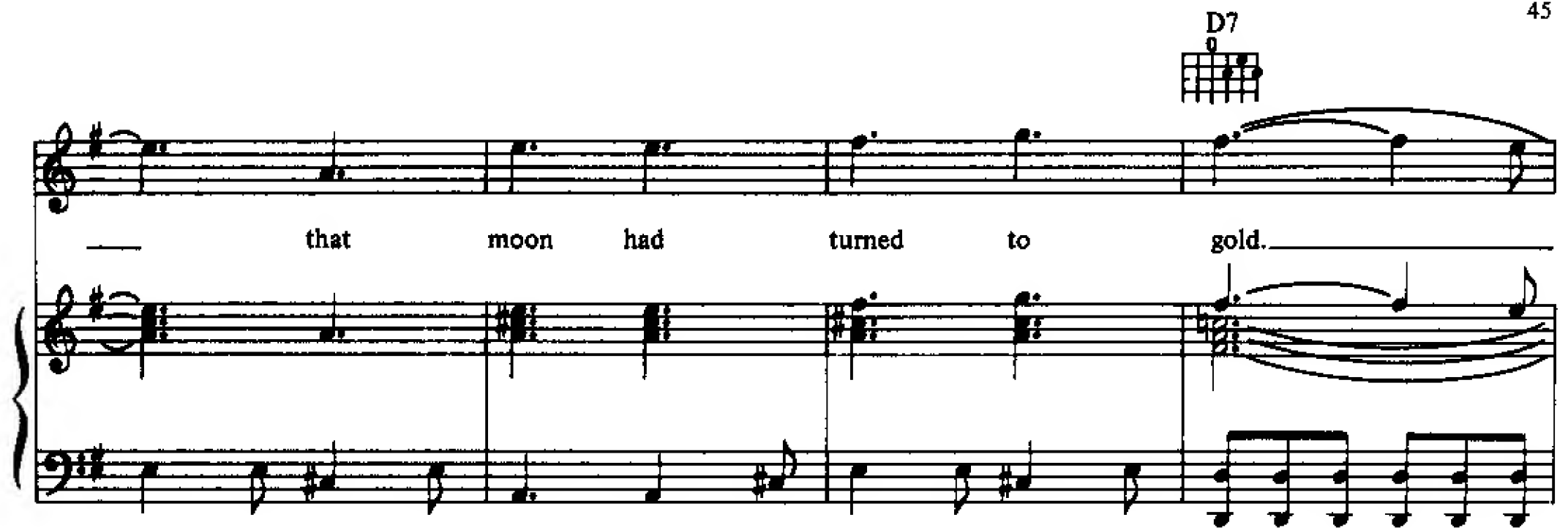
me." But when I looked,

A musical score system for a song. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "me." "But when I looked,". The piano accompaniment is in G major, with the right hand playing chords and the left hand playing a steady eighth-note bass line.

D7



that moon had turned to gold.




D. S. $\frac{3}{4}$ al Coda

Whoa, blue

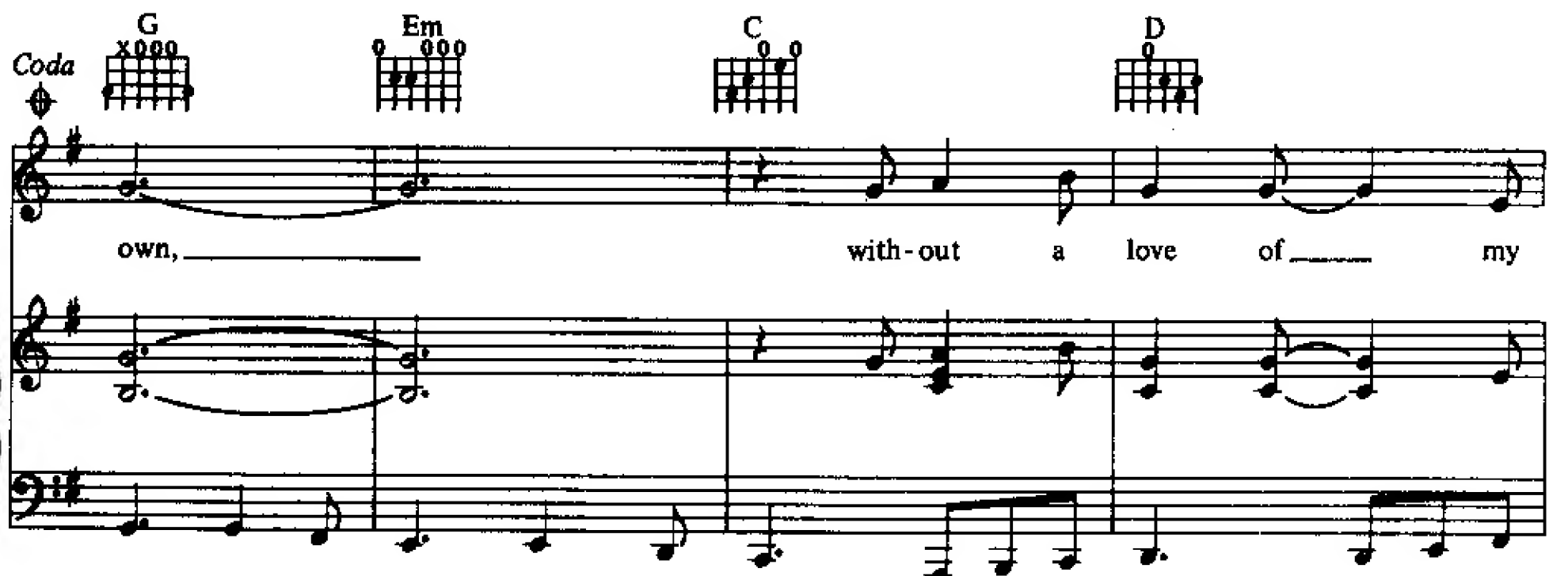


Coda

G Em C D



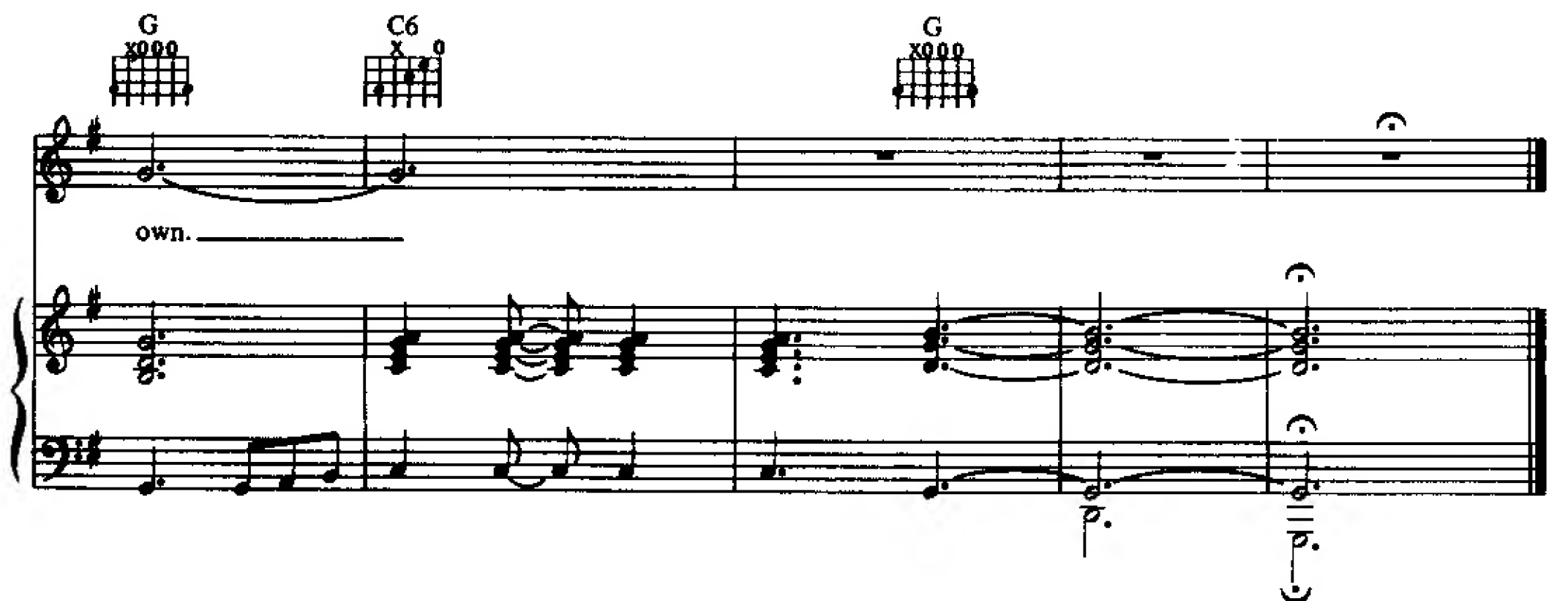
own, with-out a love of my



G C6 G



own.



Born To Hand Jive

Lyric and Music by WARREN CASEY and JIM JACOBS

Medium tempo, in 2



Be -



fore I was born, late one night,
 bare - ly walk when I milked a cow.



my pa - pa said, "Ev - 'ry - thing's all right."
 When I was three, I pushed a plow.

C 3 fr. D 5 fr. C 3 fr. D 5 fr.

The doc - tor made Ma - ma lay down, —
While chop - pin' wood, I'd move my legs, —

F 8 fr. D 5 fr. A 5 fr. G 3 fr. A 5 fr.

with her stom - ach bounc - in' all a - round. —
and I start - ed danc - in' while I gath - ered eggs. —

C 3 fr. A 5 fr. E7 7 fr.

'Cause a be - bop stork — was a -
The town - folk clapped. I was

D7 5 fr. A 5 fr. G 3 fr. G# 4 fr. To Coda

bout to ar - rive. — Ma - ma gave birth to the hand jive.
on - ly five. "He'll out-dance 'em all. He's a born hand jive."

1.  5 fr.

2.  5 fr.

I could Born to



 3 fr.  5 fr.

hand jive, ba - by. — Born to




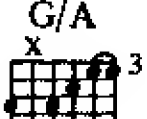

 3 fr.  5 fr.

hand jive, ba - by. —


D. S. $\frac{3}{4}$ (instrumental) al Coda



Coda  5 fr.

 3 fr.  5 fr.

Now, can you hand jive, ba - by? —





Oh, can you hand jive, ba - by?__

The first system of music features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.



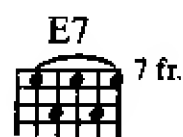
Oh, yeah. Oh,

The second system of music continues the vocal melody and piano accompaniment. The piano accompaniment features a more active bass line with eighth notes.



yeah. Oh, yeah.

The third system of music continues the vocal melody and piano accompaniment. The piano accompaniment features a more active bass line with eighth notes.



Yeah. Born to hand__ jive, oh yeah!

The fourth system of music concludes the vocal melody and piano accompaniment. The piano accompaniment features a more active bass line with eighth notes.

Freddy, My Love

Lyric and Music by WARREN CASEY and JIM JACOBS

Slow Rock tempo, in 2



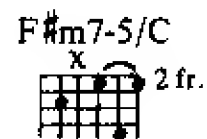
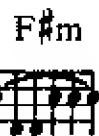
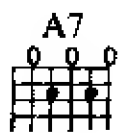
oh. Fred - dy, my love, I miss you
Fred - dy, you know, your ab - sence
Fred - dy, you'll see, you'll hold me



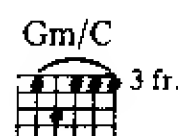
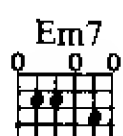
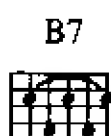
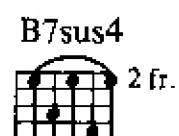
more than words can say. Fred - dy, my love, please keep in
makes me feel so blue. That's o - kay, though, your pres - ents
in your arms some day, and I will be wear - ing your



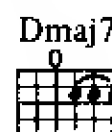
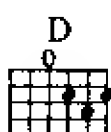
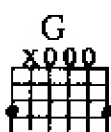
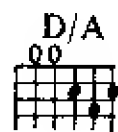
touch while you're a - way. Hear - ing from you can make the
make me think of you. My ma will have a heart at -
lac - y lin - ge - rie. Think - ing a - bout it, my heart's



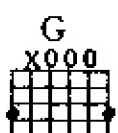
day — so much bet - ter, — get - ting a sou - ve - nir or
tack — when she catch - es — those ped - al push - ers with the
pound - ing al - read - y, — know - ing when you come home, we're



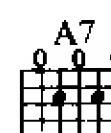
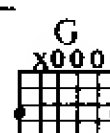
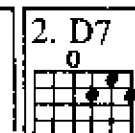
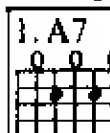
may - be a let - ter. — I real - ly flipped o - ver the
black — leath - er patch - es. — Oh, how I wish I had a
bound — to go stead - y, — and throw your serv - ice pay a -



gray — cash-mere sweat - er, Fred - dy, my love, Fred - dy, my love, Fred - dy, my
jack - et that match - es, Fred - dy, my love, Fred - dy, my love, Fred - dy, my
round — like con - fet - ti, Fred - dy, my love, Fred - dy, my love, Fred - dy, my



To Coda



love, Fred-dy, my love. — love. — Don't keep your let - ters from me; — I
love, Fred-dy, my
love, Fred-dy, my

F#m



D7



Gm7



A7



Dm



thrill to ev - 'ry line. Your spell - ing's kind - a crum - my, but, hon - ey, so is

Em7-5



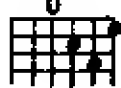
A7+5



A7



Dm

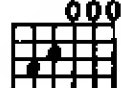


G7



mine. I treas - ure ev - 'ry gift - ie; the ring is real - ly nif - ty. You

Cmaj7



Bm7



Em7



A7

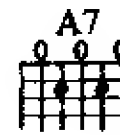
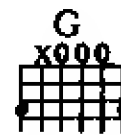
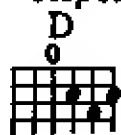
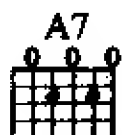


D. S. $\frac{3}{4}$ at Coda

say it cost you fif - ty, so you're thrift - y; I don't mind. Oh, oh, oh,

Repeat and fade

Coda



love. Fred - dy, my love, Fred - dy, my love, Fred - dy, my love.

Repeat and fade

Grease

Words and Music by BARRY GIBB

Moderately, with a beat

Chord diagrams for guitar are provided above the vocal line. The piano accompaniment is shown below the vocal line.

Chord Diagrams:

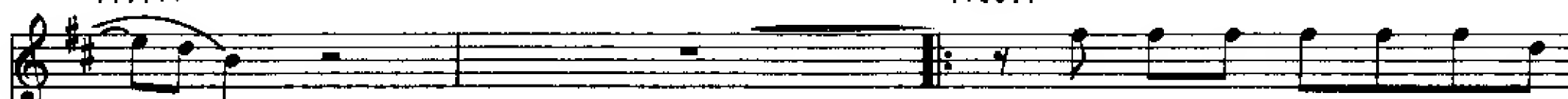
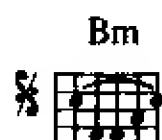
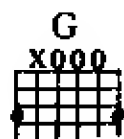
- Bm:
- E:
- F#m7:
- Em7:
- D:
- C:

Vocal Line:

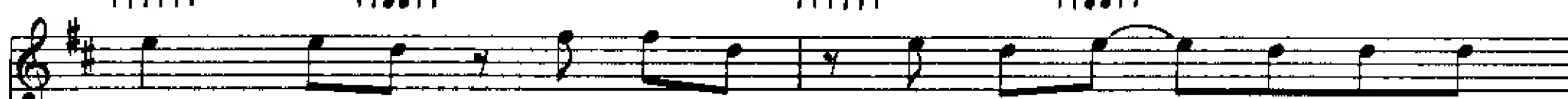
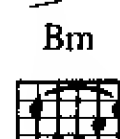
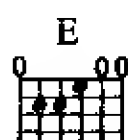
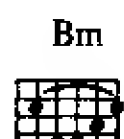
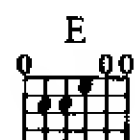
I solve my prob - lems and I see the light. We got a
 lov - in' thing. We got - ta feed it right. There ain't no dan - ger we can
 go too far. We start be - liev - in' now that we can be who we are. Grease is the word.

Piano Accompaniment:

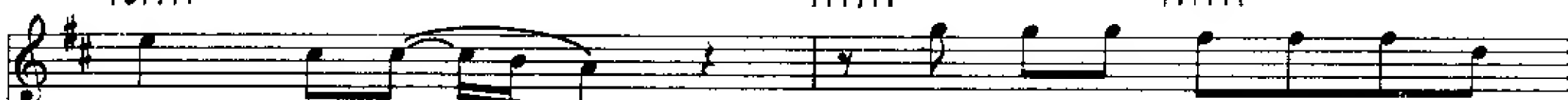
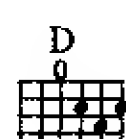
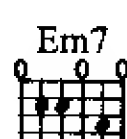
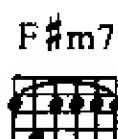
The piano accompaniment is written for the right and left hands. The right hand plays a melody line, and the left hand plays a bass line. The tempo is moderately, with a beat.



They think our love is just a
We take the pres-sure and we

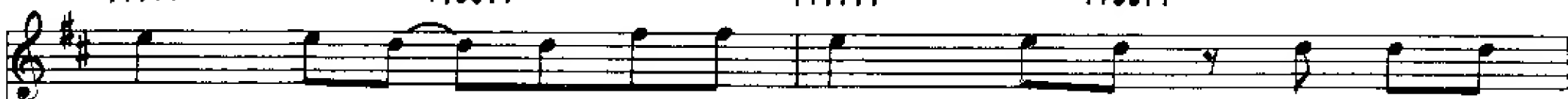
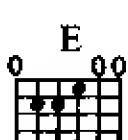
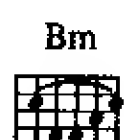
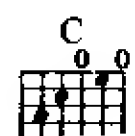


grow - in' pain. Why don't they un - der - stand it's just a
throw a - way. Con - ven - tion - al - i - ty be - longs to



cry - in' shame?
yes - ter - day.

Their lips are ly - ing. On - ly
There is a chance that we can



real is real. We stop the fight right now. We got to
make it so far. We start be - liev - ing now that we can



F#m7 Bm

be what we feel... Grease is the word. It's got a groove..
be who we are..

Em7 Bm

It's got a mean - ing. Grease is the time, is the place,

Em7

is the mo - tion. Grease is the way we are feel -

To Coda

I. G

ing.

2. G A Em7

ing. This is a life of il - lu -

F#m7 G

sion, wrapped up in trou - bles, laced in con - fu -

F# Bm

sion. What are we do - ing here?

D. S. $\frac{8}{8}$ (lyric 2) al Coda

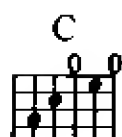
Coda G Bm

ing.

Greased Lightnin'

Lyric and Music by WARREN CASEY and JIM JACOBS

Fast Rock 'n' Roll beat

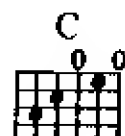


We'll get some o - ver - head lift - ers and four - bar - rel quads, oh yeah...
 pur - ple French tail lights and thir - ty inch fins, oh yeah...

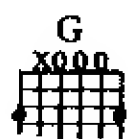
mf



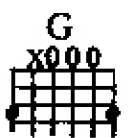
A fuel in - jec - tion cut - off and chrome -
 A Pal - o - mi - no dash - board and dual —



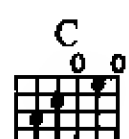
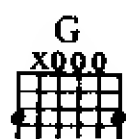
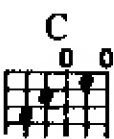
plat - ed rods, oh yeah... With a
 muf - fler twins, oh yeah... With new



four - speed on the floor, they'll be wait - in' at the door. You
pis - tons, plugs, and shocks, I can get off my rocks. You




know that ain't no shit. We'll be get - tin' lots of tit in Greased
know that I ain't brag-gin'. She's a real puss - y wag - on, Greased



Light - nin'. }
Light - nin'. } Go Greased Light - nin'. You're

burn - in' up the quar - ter mile. —

F



Go Greased Light - nin'. You're coast - in' through the heat lap trial...



C




G



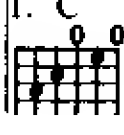
You are su - preme. The chicks - 'll




F




1. C



G

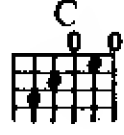


cream for Greased Light - nin'. We'll get some




2. Half as fast


C




F



C



Light - nin'.



Hopelessly Devoted To You

Words and Music by JOHN FARRAR

Moderately slow, in 2

Chord diagrams for guitar:

- Dm:
- A:
- Dm:
- A:
- Dm:
- A:
- A:
- C#m:
- D:
- Bm7:
- E7:
- Amaj7:

Lyrics:

Guess mine is not the first heart
 know I'm just a fool who's
 head is say - in', "Fool, for -

bro - ken. _
 will - in' _
 get him."

My eyes are not the first to cry.
 to sit a - round and wait for you.
 My heart is say - in', "Don't let go.

A6 A F#7

I'm not the first to know there's
But, ba - by, can't you see there's
Hold on to the end." And

C#m7-5/G F#7 1. Bm7

just no get - tin' o - ver you.
noth in' else for me to
that's what I in - tend to

C#m7 4 fr. Cm7 3 fr. Bm7 E7

I

2. Bm7 C#m7 4 fr. Cm7 3 fr. Bm7 E7

do? } I'm hope - less - ly de - vot - ed to
do. }

you. But now there's

cresc.

no - where to hide _____ since you pushed my love a - side. _____

f

I'm out _____ of my head,

hope - less - ly de - vot - ed _____ to you, _____

Chord Diagrams:

- Dm** (0):
- A** (0):
- Gm7** (3 fr.):
- C7** (3 fr.):
- F**:
- Fmaj7**:
- A07** (0):
- D7-9** (4 fr.):
- Gm7** (3 fr.):

hope - less - ly de - vot - ed to you,

hope - less - ly de - vot - ed to

you. My

hope - less - ly de - vot - ed to you.

decresc.

mf

D. S. $\frac{8}{8}$ (no repeats) al Coda

C7-9

Dm

C#+

Dm/C

Dm/B

Gm7 3 fr.

C7-9

Dm

A

Coda

Gm7 3 fr.

C7-9

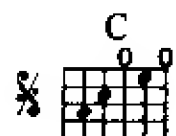
Bbm

F

Hound Dog

Words and Music by JERRY LEIBER and MIKE STOLLER

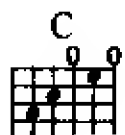
Fast Rock 'n' Roll beat



You ain't noth-in' but a hound dog, — cry - in' all the



time. You ain't noth-in' but a hound dog, — cry - in' all the



To Coda ♯

time. Well, — you ain't nev-er caught a rab-bit, and you ain't no friend of mine..

C

C

They said_ you was high - class._ Oh no, that_ was just a

F7

lie. Call_ you high - class. That_ was just a

C

G7

F7

lie. Well,_ you ain't nev-er caught a rab-bit, and you ain't no friend of mine._

C

D. S. $\frac{3}{4}$ at Coda

Coda

C

No chord

C9

You ain't noth - in' but a

It's Raining On Prom Night

Lyric and Music by WARREN CASEY and JIM JACOBS

Slowly and freely

G A7 Bm E7

x000 x000 0 0 0 0 0 0 0 0

3

I was de-priv'd of a young girl's dream by the

Em7 A7 Dmaj7 D7 G A7

0 0 0 0 0 0 0 0 0 0 0 0

cruel force of na-ture from the blue. In- stead of a night full of

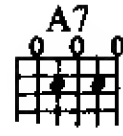
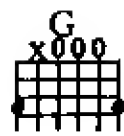
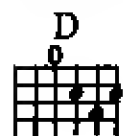
Bm E7-9 Gmaj7 E7/G# A7

x000 x 0 0 0 0 0 0

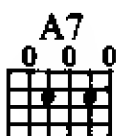
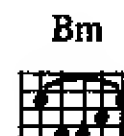
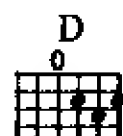
ro- mance su-preme, all I got was a run- ny nose and A- si- at- ic flu.

Medium Cha-Cha

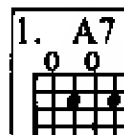
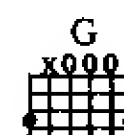
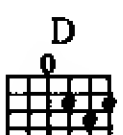
39



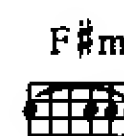
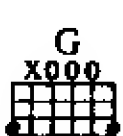
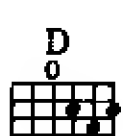
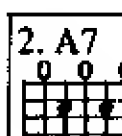
It's



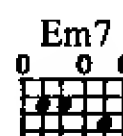
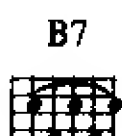
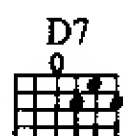
rain - ing _____ on prom night; _____ my hair _____ is a mess. _____ It's
wilt - ing _____ the quilt - ing _____ on my _____ Maid - en - form, _____ and mas -



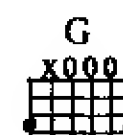
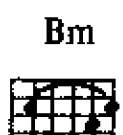
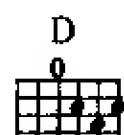
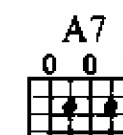
run - ning _____ all o - ver _____ my taf - fe - ta dress. _____ It's
ca - ra flows right down my nose be - cause _____ of the



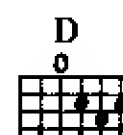
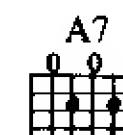
storm. _____ I don't e - ven have my cor - sage, oh



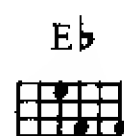
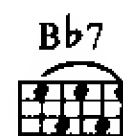
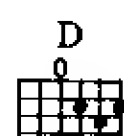
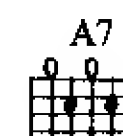
gee. It fell down a sew - er with my sis - ter's l.



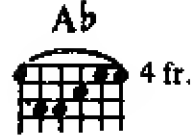

D. (spoken) Yes, it's raining on prom night. Oh, my darling, what



can I do? I miss you. It's raining rain from the skies, and it's raining real



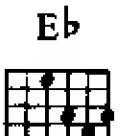


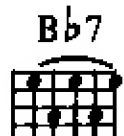
tears from my eyes over you. It's rain - ing on Oh, dear God, make him feel


prom night. Oh, what can I do?

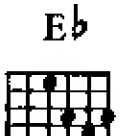

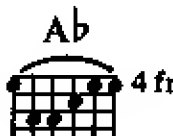

the same way I do now. Make him want to see me again. (sung) What can I do? It's




rain - ing rain from the skies. It's rain - ing tears from my eyes o - ver

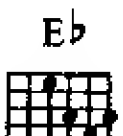

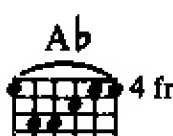



you. }
Ooh. }


Rain - ing, ooh, tears from my eyes o - ver



you. Rain - ing, ooh, rain - ing on prom night.

D. S. $\frac{9}{8}$ and fade



Look At Me, I'm Sandra Dee (Reprise)

Lyric and Music by WARREN CASEY and JIM JACOBS

Moderately and very freely, in 1

A(addB)

A(addB)

Look at

A(addB)/C# **D** **F#m/B** **B7**

me. There has to be some - thing more than

E **E7** **A** **A7/C#**

what they see: whole - some and pure, oh so

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo/style is 'Moderately and very freely, in 1'. The score is divided into three systems. The first system includes guitar chords A(addB) and A(addB). The second system includes guitar chords A(addB)/C#, D, F#m/B, and B7. The third system includes guitar chords E, E7, A, and A7/C#. The lyrics are: 'Look at me. There has to be some - thing more than what they see: whole - some and pure, oh so'.

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Chord diagrams for the first system:

- Dmaj7
- B7
- A/E
- E7
- A

scared and un - sure, a poor man's San - dra Dee.

Chord diagrams for the second system:

- A7
- Dm7
- G7
- Cmaj7
- Am7

Chord diagrams for the third system:

- Bm7
- E7
- A(addB)
- A
- Dm7

Chord diagrams for the fourth system:

- G7
- Amaj9
- F#7
- B7

E7 A(addB) A7/C# Dmaj7

San - dy, you must start _____ a -

B7 B7/D# E7

new. Don't you know _____ what you must do?

A A7/C# Dmaj7 B7 A/E

Hold your head high, take a deep breath, and sigh, "Good - bye to

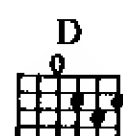
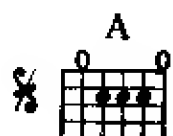
E7 A

San - dra Dee."

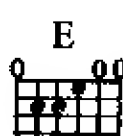
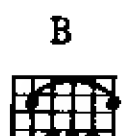
Look At Me, I'm Sandra Dee

Lyric and Music by WARREN CASEY and JIM JACOBS

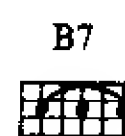
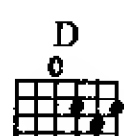
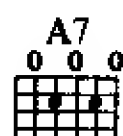
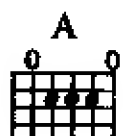
Bright Waltz



Look at me. I'm San - dra Dee,
Watch it! Hey, I'm Dor - is Day.
As for you, Troy Don - a - hue,

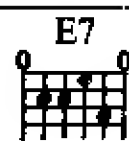


lous - y with vir - gin i - ty.
I was not brought up - that way.
I know what you wan - na do.

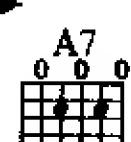
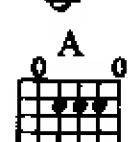
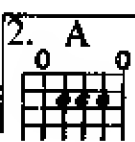


To Coda

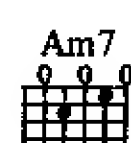
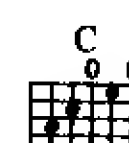
Won't go to bed till I'm le - gal - ly wed. I
Won't come a - cross. E - ven Rock Hud - son lost his
You got your crust! I'm no ob - ject of lust. I'm



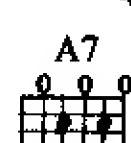
can't: I'm San - dra Dee.



heart to Dor - is Day. (spoken) I don't



drink or swear. I don't rat my hair.



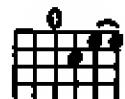
I get ill from one cigarette.

Take

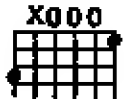
3

3

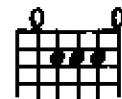
Dm7



G7



A



F#7



your filthy paws off my silky drawers!

B7



E7



Would you pull that crap with Annette?

D. S. $\frac{3}{4}$ al Coda

Coda

A

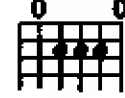


E7



just plain San - dra

A



F7



Bb



Bb7/D

3 fr.



Dee.

(spoken) Elvis,

Elvis,

E \flat **C** **C7/E**

let me be! Keep that pelvis

F **F7** **B \flat** **B \flat 7**

far from me! Just keep your cool. Now you're

E \flat **C7** **B \flat /F**

start - ing to drool. (spoken) Hey, fongool, I'm Sandra

freely

F7 **B \flat** **E \flat 6**

Dee!

Repeat and fade
a tempo

Love Is A Many-Splendored Thing

From the 20th Century-Fox Motion Picture "Love Is A Many-Splendored Thing"

Lyric by PAUL FRANCIS WEBSTER Music by SAMMY FAIN

Moderately

The piano score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of music. Each system includes a treble and bass staff with piano accompaniment. Above the staves, guitar chord diagrams are provided for various chords, some marked '4 fr.' (four frets). The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The first system starts with a *p* marking and a *mf* marking. The second system ends with a *mf* marking. The third system starts with a *mf* marking. The fourth system ends with a *mf* marking. The score concludes with a final chord in the bass staff.

Chord diagrams shown above the staff:

- B7
- E
- C#m7
- G#m
- E
- E7
- A
- C#7/G#
- F#m
- F#m/E
- C#m
- F#m
- F#m/E
- D#m7-5
- B#07
- G#7
- C#m
- D#7
- F#m6

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Made in England

Chord diagrams for the first system:

- B7
- E
- C#m7 4 fr.
- G#m 4 fr.

First system of music notation (piano and bass staves).

Chord diagrams for the second system:

- E
- E7
- A
- C#7/G# 4 fr.
- F#m
- F#m/E

Second system of music notation.

Chord diagrams for the third system:

- E#°7
- C#7 4 fr.
- F#m
- F#m/E

Third system of music notation.

Chord diagrams for the fourth system:

- D#m7-5
- G#7 4 fr.
- C#m 4 fr.
- C#m/B 5 fr.
- A#m7-5 5 fr.

Fourth system of music notation.

Chord diagrams for the fifth system:

- E
- C#m 4 fr.
- F#m7
- A
- B7-9
- E

Fifth system of music notation, ending with *rit.*

Mooning

Lyric and Music by WARREN CASEY and JIM JACOBS

Moderately slow, in 2




I spend my days _____

mf

 3 fr.
 



just moon ing, so sad and blue, _____

 3 fr.
 



so sad and blue. _____ I _____ spend my nights _____

Gm 3 fr. Eb F7 Bb

just moon - ing all o - ver you. _____

Gm 3 fr. Eb F7





(All o - ver who?) _____ Oh,

Cm7 3 fr. F7 Dm7

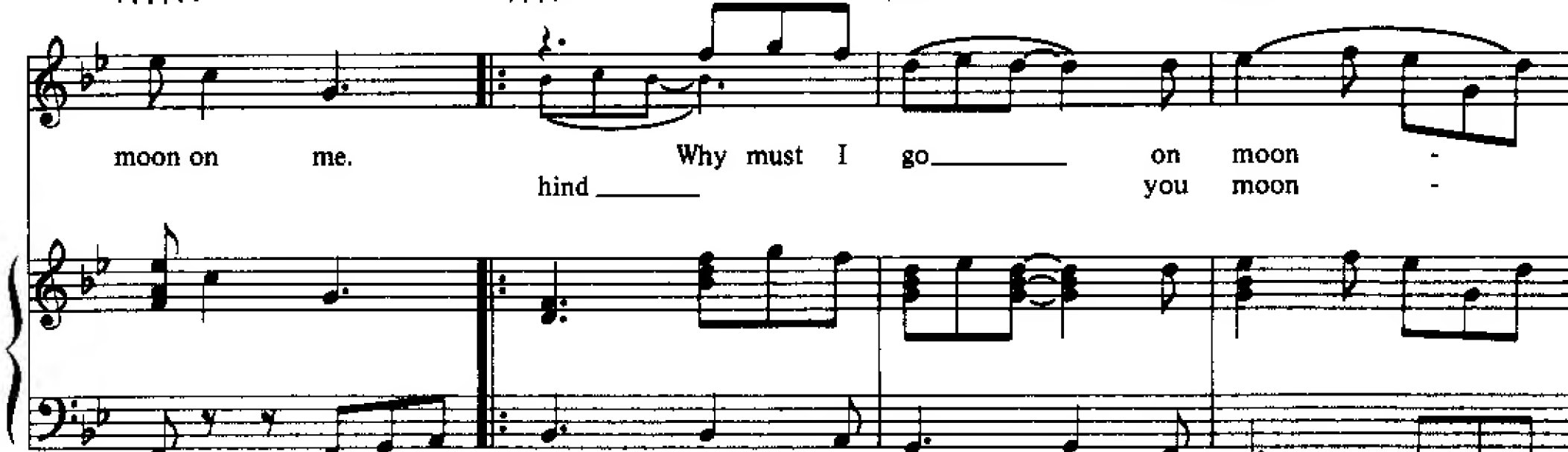
I'm so _____ full of love, _____ as an - y _____ fool can


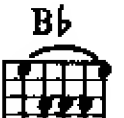

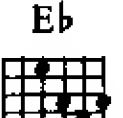
Gm7 3 fr. Em7-5 A7 Dm7

see, _____ 'cause an - gels _____ up a - bove _____ have hung _____ a










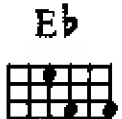
moon on me. hind Why must I go on you moon moon












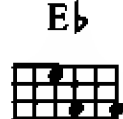
ing, so all a - lone (so all a - lone)?
ing for-ev - er - more (for-ev - er - more).









There would be no more moon
Some day you'll find me moon



ing if you would call me (up on the phone).
ing at your front door. (At my front door.)



F7 Cm7 3 fr. F7

While ly - ing by my - self in bed, I
Oh, ev - 'ry day at school I watch ya.

Dm7 G7 1. Cm7 3 fr. F7

cry and - give my - self the red eye, moon - ing o - ver
Al - ways - will un - til I got - cha

Bb F7 2. Cm7 3 fr.

you. I'll stand be - moon -

rit.

F7 Cm7 3 fr. Bb Bb maj7

Freely and much slower

ing too. (There's a moon out to - night.)

Rock And Roll Is Here To Stay

Words and Music by DAVE WHITE

Fast Rock 'n' Roll beat

G x000

G x000

Rock, _____ oh ba - by.

Em 0 000

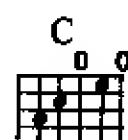
C 0 0 0

Rock, _____ oh ba - by. Rock, _____ oh ba - by.

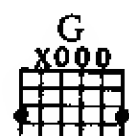
D 0 0 0

G x000

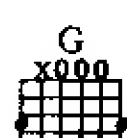
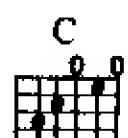
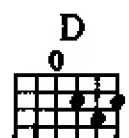
Rock, _____ oh ba - by. Rock - and - roll is here _____ to stay. _____
Rock - and - roll will al - ways be. _____ I



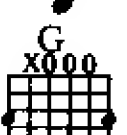
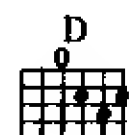
It will nev - er die. — It was meant to be —
dig it to the end. — It - 'll go down in his -



— that way, — though I don't know why. —
to - ry; — just you wait, my friend. —



I don't care what the peo-ple say. — Rock - and - roll is here to stay. —
Rock-and - roll will al-ways be. — It - 'll go down in his - to - ry. —



(We don't care what the peo-ple say. — Rock - and - roll is here to stay.) —
(Rock-and - roll will al-ways be. — It - 'll go down in his - to - ry.) —

G
x000

G7
x000

Ev - 'ry - bod - y rock. — Ev - 'ry - bod - y rock. —

C
x000

G
x000

D
x000

Ev - 'ry - bod - y rock. — Ev - 'ry - bod - y rock. — Come

C
x000

G
x000

G
x000

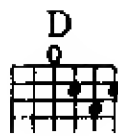
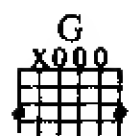
on. Ev - 'ry - bod - y rock. — Now ev - 'ry - bod - y rock and roll.

G7
x000

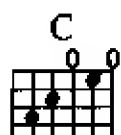
C
x000

Ev - 'ry - bod - y rock and roll. Ev - 'ry - bod - y rock and roll, rock.

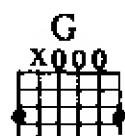
Detailed description: This is a musical score for a song, page 55. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#). The score is divided into four systems. Each system has a vocal staff and a piano staff. Chord diagrams for guitar are provided above the vocal staff at the beginning of each system. The lyrics are: 'Ev - 'ry - bod - y rock. — Ev - 'ry - bod - y rock. —', 'Ev - 'ry - bod - y rock. — Ev - 'ry - bod - y rock. — Come', 'on. Ev - 'ry - bod - y rock. — Now ev - 'ry - bod - y rock and roll.', and 'Ev - 'ry - bod - y rock and roll. Ev - 'ry - bod - y rock and roll, rock.' The piano accompaniment consists of chords in the right hand and a bass line in the left hand.



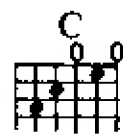
— and roll, — rock and roll, rock — and roll. — Come —



on. — Ev - 'ry - bod - y rock and roll, — roll, roll, — roll.



Rock - and - roll will al - ways be. — I dig it to the end. —
If you don't like rock - and - roll, — think what you are miss -



— in'. It - 'll go down in his - to - ry; —
But if you like to bop — and stroll, —




just you wait, my friend. — ten. Rock - and roll — will al -
 come on down and lis - Let's all start — to have —





— ways be. It - 'll go down in his - to - ry. —
 — a ball. Ev - 'ry - bod - y rock — and roll. — Rock, —




— oh ba - by. Rock, — oh ba - by. Rock, —




— oh ba - by. Rock, — oh ba - by. Rock!

Rock 'N' Roll Party Queen

Lyric and Music by WARREN CASEY and JIM JACOBS

Medium Rock beat

Chord diagrams: F, Bb, C, F, Bb, C

La la la la la la la la la la, la la la la la la la la la la,

Chord diagrams: F, Bb, C, F, Bb, F, No chord

la la la la la la la la la, ah ha ha, rock 'n' roll par - ty queen._

Chord diagrams: F, Bb, C, F, Bb, C

Lit - tle girl, do you know who I mean?_ Pret - ty soon she'll be sev - en - teen._

F Bb C F Bb F N.C.

They tell me her name's Bet - ty Jean, ah ha ha, rock 'n' roll par - ty queen._

F Bb C F Bb C

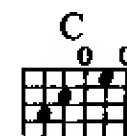
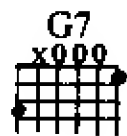
Fri - day night and she's got a date, _ go - in' plac - es, just - a stay - in' out late, _
 She's the girl that all the kids know; _ talk a - bout her wher - ev - er she goes. _

F Bb C F Bb F

drop-pin' dimes in the rec - ord ma - chine, ah ha ha, rock 'n' roll par - ty queen._
 I could write a fan mag - a - zine a - bout my rock 'n' roll par - ty queen._

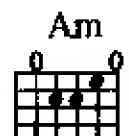
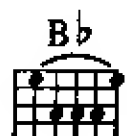
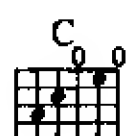
Bb Dm

Bomp ba bomp_ ba bomp ba. Oh, no. _ Can I have the car_ to-night?_
 Bomp ba bomp_ ba bomp ba. You should see_ her shake. _

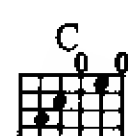
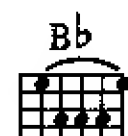


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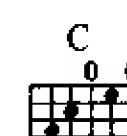
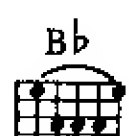
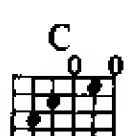
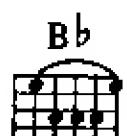
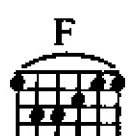
Ba - by, ba - by, can I be the one to love you with all of my
Ba - by, ba - by, don't you call it pup-py love. Don't you want a true ro -



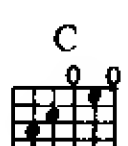
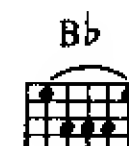
3 fr.



might? — } Ay yi yi yi. Rock-in' and a-roll-in' lit-tle par-ty queen. — We're
mance? — }



gon-na do the stroll, hey, par-ty queen. — You know I love you so, my par-ty queen. — You're my



rock-in' — and a-roll-in' — par-ty queen. —

Sandy

Words by SCOTT SIMON Music by LOUIS ST. LOUIS

Freely

F

Am7

Strand - ed at the drive - in. Brand - ed a

fool. What will they say Mon - day at


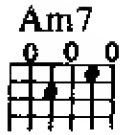

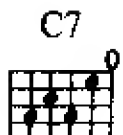
accel.

Medium Rock beat

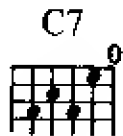
F Am7 Gm7 Am/C Gm/Bb F/A Gm

school?

mf

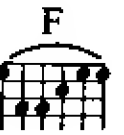
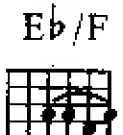
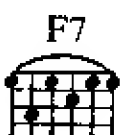







San - dy, _ can't you see _ I'm in mis - er - y? _ We


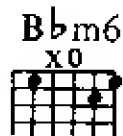

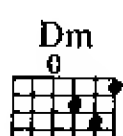

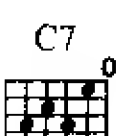





made a start. _ Now we're a - part. _ There's noth - in' left _ for me. _

Love has flown. _ All a - lone, _ I

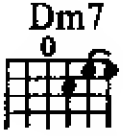


sit and won - der why, _ oh why, you left me, oh





San - dy, oh San - dy. Ba - by, —
 (spoken) Sandy, my darlin',

rit. a tempo

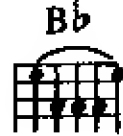
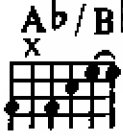







some - day, — when high — school is done, —
 you hurt me' real bad. You know it's true.






some - how, — some — way, — our two worlds will be one. —
 But, baby, you gotta believe me when I say I'm helpless without

— you. In heav - en — for - ev - er — and
 (sung) Love has flown. — All a - lone, — I

E♭maj7



E♭m6



B♭/F



Gm



3 fr.

ev - er we will be. —
sit. I won - der why, —

Oh, please
oh why,

say you'll stay, —
you left me, —

Cm7



3 fr.

F7



To Coda

B♭



F7



*D. S. (instrumental with
spoken lyric) al Coda*

oh, San - dy!
oh,

Coda



B♭



Dm7



E♭maj7



E♭m6



San - dy,

San - dy,

B♭



Dm7



E♭maj7



E♭m6



B♭maj7



San - dy,

why? — (spoken) Oh, Sandy!

rit.

Summer Nights

Lyric and Music by WARREN CASEY and JIM JACOBS

Moderately

No chord

The musical score is written for a piano and guitar. The piano part consists of a right-hand melody and a left-hand accompaniment. The guitar part provides harmonic support with specific chords and fingerings. The lyrics are written for a Boy and a Girl, with their parts alternating in the vocal melody.

Guitar Chords:

- D: 0 2 3 2 1
- G: x 0 0 0 2
- A: 0 2 3 2 1
- G: x 0 0 0 2
- D: 0 2 3 2 1
- G: x 0 0 0 2
- A: 0 2 3 2 1
- G: x 0 0 0 2
- A: 0 2 3 2 1
- B: 2 3 4 5 6

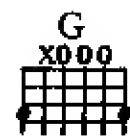
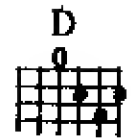
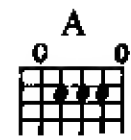
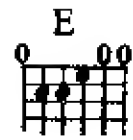
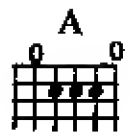
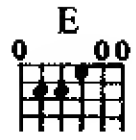
Lyrics:

BOY: "Sum - mer lov - in', had me a blast."
 "She swam by me; she got a cramp."
 "Took her bowl - ing in the ar - cade."

GIRL: "Sum - mer lov - in'
 "He ran by me;
 "We went stroll - ing;

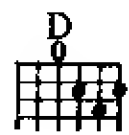
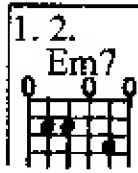
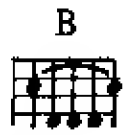
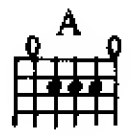
hap - pened so fast."
 got my suit damp."
 drank lem - on - ade."

BOY: "Met a girl, cra - zy for me."
 "Saved her life; she near - ly drowned."
 "We made out un - der the dock."



GIRL: "Met a boy, cute as can be."—
 "He showed off, splash-ing a - round."—
 "We stayed out till ten o' - clock."—

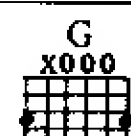
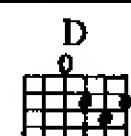
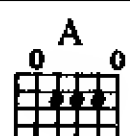
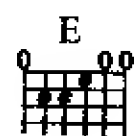
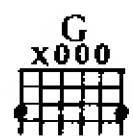
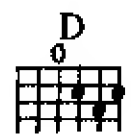
Sum-mer days
 Sum-mer sun,
 Sum-mer fling



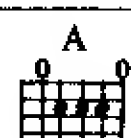
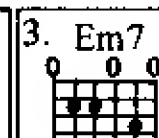
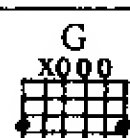
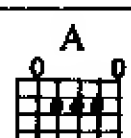
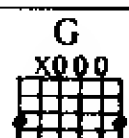
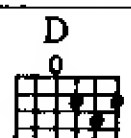
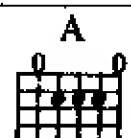
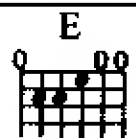
No chord

drift - ing a - way— to,—
 some - thing's be - gun.— But,—
 don't mean a thing.— But,—

uh, oh, those sum - mer nights.— Well - a, well - a, well - a
 uh, oh, those sum - mer nights.— Well - a, well - a, well - a



uh. Tell me more. Tell me more. Did you get ver - y far?— Tell me more. Tell me
 uh. Tell me more. Tell me more. Was it love at first sight?— Tell me more. Tell me



more. Like, does he have a car?—
 more. Did she put up a fight?—

uh, oh, those sum-mer nights.

B \flat Eb A \flat 4 fr. F B \flat

Tell me more, tell me more. But you don't got to brag._

Eb A \flat 4 fr. F B \flat Eb A \flat 4 fr.

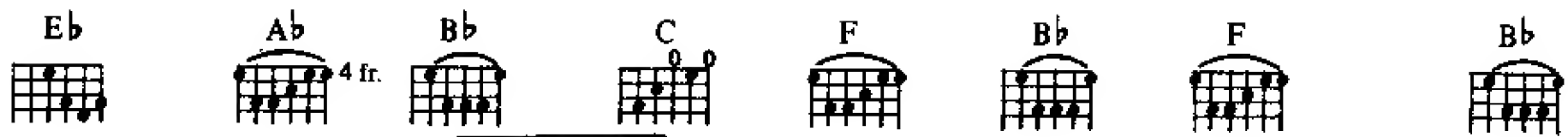
Tell me more, tell me more. 'Cause he sounds like a drag._

Eb A \flat 4 fr. B \flat A \flat 4 fr. Eb A \flat 4 fr.

Shu - da bop bop. Shu - da bop bop. Shu-da bop bop. Shu - da bop bop. GIRL: "He got friendly,

B \flat A \flat 4 fr. Eb A \flat 4 fr. B \flat A \flat 4 fr.

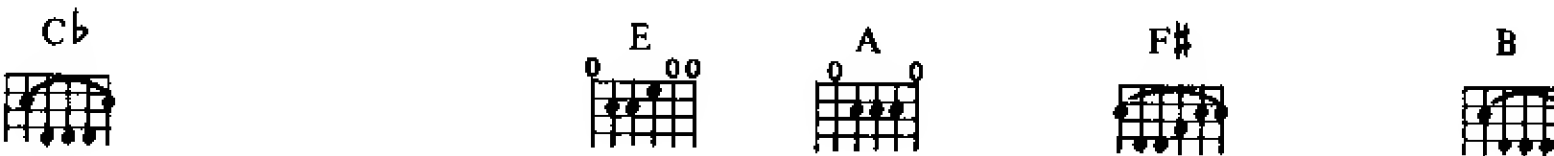
hold - ing my hand._ BOY: "She got friend - ly, down in the sand._



GIRL: "He was sweet; just turned eight-teen." BOY: She was good. You know what I mean."



Sum-mer heat; boy and girl meet. But, uh, oh those sum-mer nights.



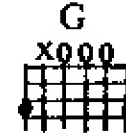
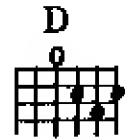
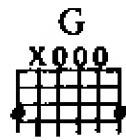
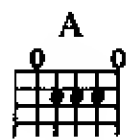
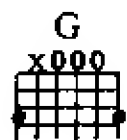
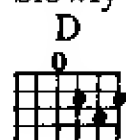
Tell me more. Tell me more. How much dough did he spend?



Tell me more. Tell me more. Could she get me a friend?



Slowly



GIRL: "It turned cold - er; that's where it ends."__

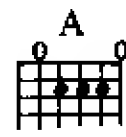
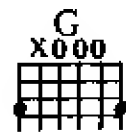
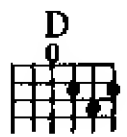
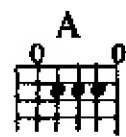
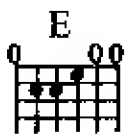
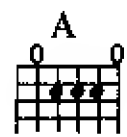
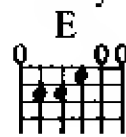
BOY: "So I told her

we'd still be friends."__

GIRL: "Then we made

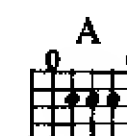
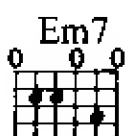
our true love vow."__

Freely

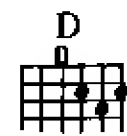
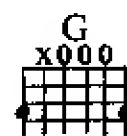
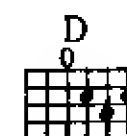


BOY: "Won-der what she's do - in' now."__

Sum-mer dreams ripped at the seams. __ But, __



N.C.



oh, those sum - mer nights. __

Tell me more. Tell me more.

Tears On My Pillow

Words and Music by SYLVESTER BRADFORD and AL LEWIS

Moderately, in 2

Chord diagrams for guitar:

- C:
- Am:
- Dm7:
- G:

First system:

Second system:

Lyrics:

You don't re - mem - ber me, — but I re - mem - ber you. —
 If we could start a - new, — I would - n't hes - i - tate. —

Third system:

Lyrics:

'Twas not so long a - go — you — broke my heart in two. —
 I'd glad - ly take you back. — and — tempt the hands of fate. — }

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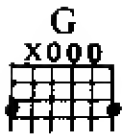
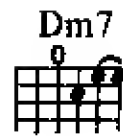
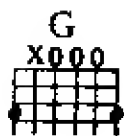
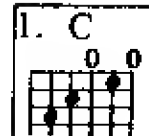
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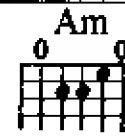
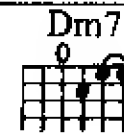
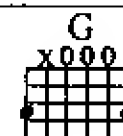
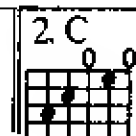

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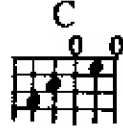
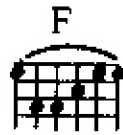
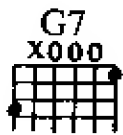
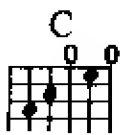
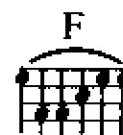
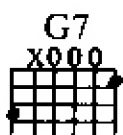
Made in England

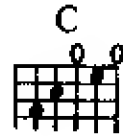

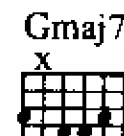
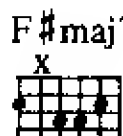
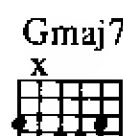
Tears on my pil - low, pain in my heart, caused by you,

you. you, you, you, you,

you. Love is not a gadg-et. Love is not a

toy. When you find the one you love, he'll fill your heart with joy.






If we could start a - new, —







I — would - n't hes - i - tate. — I'd glad - ly take you back — and tempt the







hands of fate. — Tears — on my pil - low, — pain in my heart, — caused — by







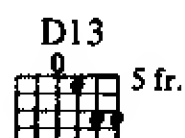
you, — you, — you. —

molto rit.

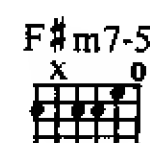
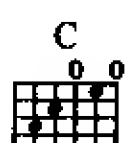
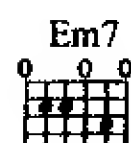
There Are Worse Things I Could Do

Lyric and Music by WARREN CASEY and JIM JACOBS

Freely

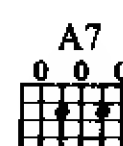
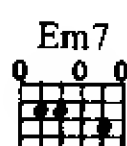


There are worse things I could



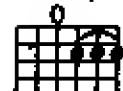
do than go with a boy or two.

B7



E - ven though the neigh - bor - hood thinks I'm trash - y and no

Dmaj7



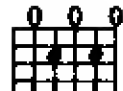
Bm7



E7



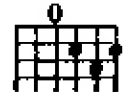
A7



good, — I sup - pose it — could be true. But — there are worse things — I could

Slow Rock tempo, in 2

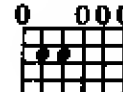
D



D7



Em



Em/D



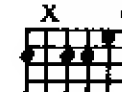
do. I could flirt with — all the guys, —

mf

Cmaj7



F#m7-5

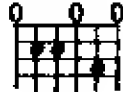


smile at them and — bat my eyes, —

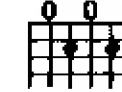
B7



Em7



A7

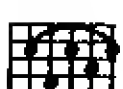


press a - gainst them — when we dance, — make them think they — stand a

Dmaj7



Bm7

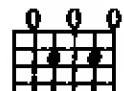


E7



chance, _____ then re - fuse to _____ see it through. _____ That's a

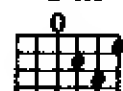
A7



D



Dm



thing I'd _____ nev - er do. I could stay home _____ ev - 'ry

Gm7



C7



night, _____ wait a - round for _____ Mis - ter

Fmaj7



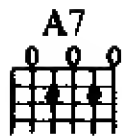
Bbmaj7



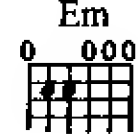
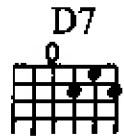
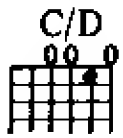
Gm



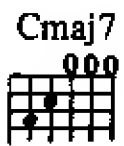
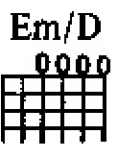
Right, _____ take cold show - ers _____ ev - 'ry day, _____ and



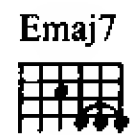
throw my life a - way on a dream that won't come

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and contains the lyrics "throw my life a - way on a dream that won't come". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

true. I could hurt some - one like me

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "true. I could hurt some - one like me". The piano accompaniment maintains the same rhythmic and harmonic structure.

out of spite or jeal - ous - y.

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "out of spite or jeal - ous - y.". The piano accompaniment maintains the same rhythmic and harmonic structure.

I don't steal and I don't lie, but I can

The fourth system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "I don't steal and I don't lie, but I can". The piano accompaniment maintains the same rhythmic and harmonic structure.





feel and — I can cry: a fact I'll bet you — nev - er





knew. — But to cry in — front of




you, — that's the worst thing — I could





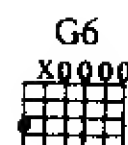
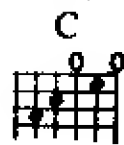
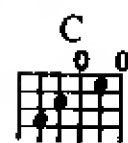

Tacet do. —

a tempo *rit.*

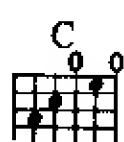
Those Magic Changes

Lyric and Music by WARREN CASEY and JIM JACOBS

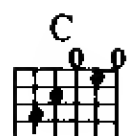
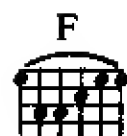
Moderately, with a light beat

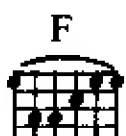
What's that play - ing on the ra - di - o?___ Why do I___ start sway - ing
I'll be wait - ing by the ra - di - o.___ You'll come back___ to me some -



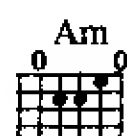
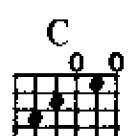
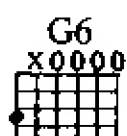
to and fro?___ I have nev - er heard that song be - fore. ___
day, I know. ___ Been so lone - some since our last good - bye, ___



But if I__ don't hear it an - y - more, - it's still fa - mil - iar to me;
but I'm sing - ing as I cry - ay - ay. While the bass - is sound - ing,

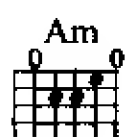
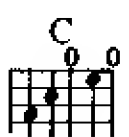
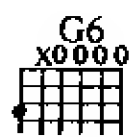


sends a thrill - right through me. 'Cause those chords re - mind me of the
while the drums - are pound - ing, beat - ings of my bro - ken heart will




night that I first fell in love to those mag - ic chang - es -
rise to first place on the chart. - My heart ar - rang - es -

To Coda

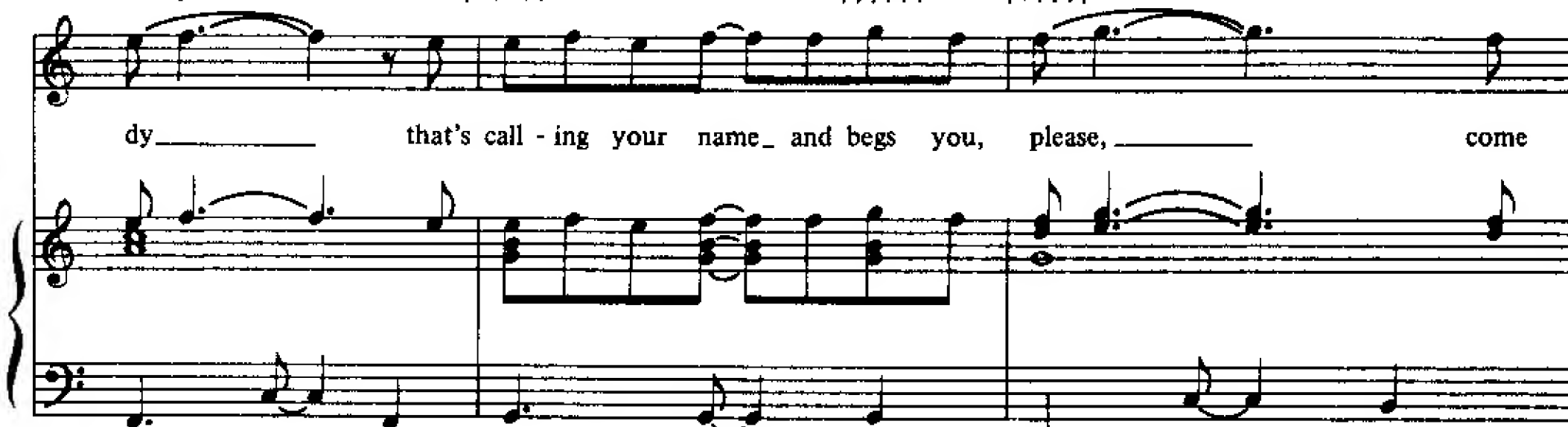


My heart ar - rang - es - a mel - o - dy - that's nev - er the same, - a mel - o -
those mag - ic chang - es -


F G6 G7 C




dy_____ that's call - ing your name_ and begs you, please, _____ come




Am F G6 G7



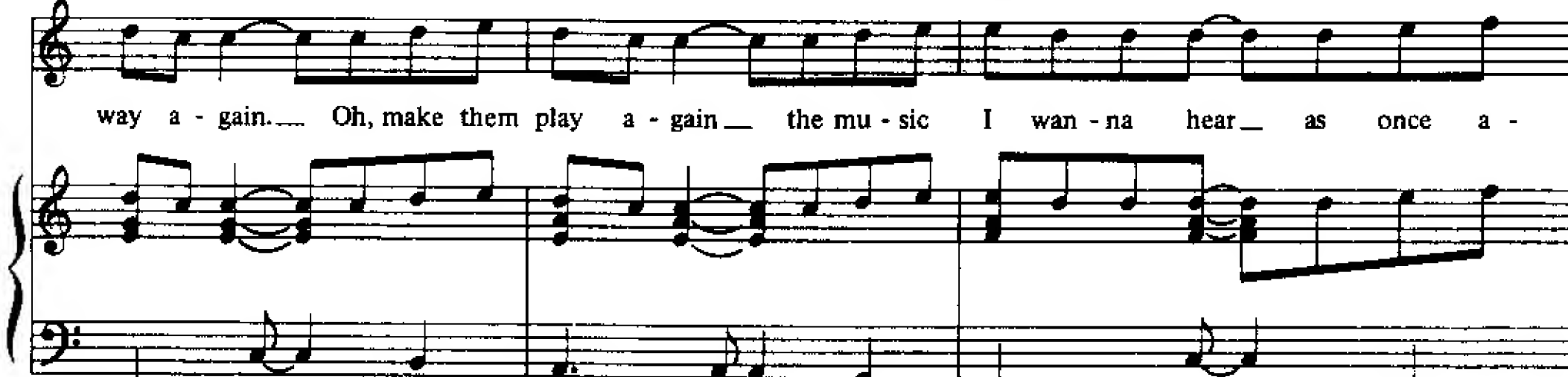
back to me. _____ Please _____ re - turn to me. _____ Don't go a -




C Am F




way a - gain. _____ Oh, make them play a - gain _____ the mu - sic I wan - na hear _____ as once a -

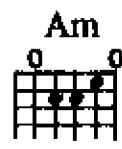


G6 G7 C Am F



gain you whis - per in my ear. _____ Oh, my

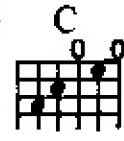
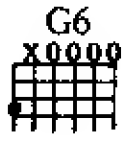




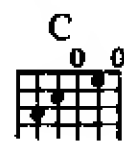
dar - lin', ah hah. Ee_ hee hee hee_ hoo

D. S. $\frac{3}{4}$ al Coda

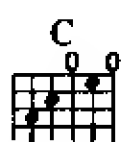
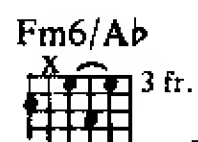
Coda



hoo. Oh, oh, oh,



oh, oh, yeah. Oo



We Go Together

Lyric and Music by WARREN CASEY and JIM JACOBS

Bright Rock 'n' Roll beat

Chord diagrams for the first system:

- B \flat
- Gm 3 fr.
- E \flat
- F

Chord diagrams for the second system:

- B \flat
- Gm 3 fr.
- E \flat
- F

We go to - geth - er, — like ra - ma la - ma la - ma ka ding - a da ding - a dong,

Chord diagrams for the third system:

- B \flat
- Gm 3 fr.
- E \flat
- F

re-mem-bered for - ev - er — as shoo-bop sha wad - da wad - da yip - pi - ty boom — de boom.

B \flat Gm 3 fr. E \flat F

Chang chang chang - it - ty chang_ shoo-bop, that's the way it_ should

B \flat Gm 3 fr. E \flat F

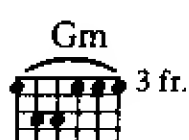
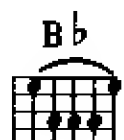
be, _____ wha oooh, yeah!

B \flat Gm 3 fr. E \flat F

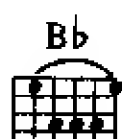
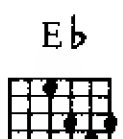
We're one_ of a kind, _____ like dip da - dip_ da-dip doo-wop da doo - bee doo.

B \flat Gm 3 fr. E \flat

Our names are signed _____ boog - e - dy boog - e - dy boog - e - dy boog - e - dy



shoo - by doo - wop_ she-bop. Chang chang chang - it - ty chang_ shoo - bop, we'll al - ways



be _____ like one, _____ wa - wa - wa - waaah. _____

Eb



When we go out at night, _____ and stars are shin - in' bright_

Bb



Eb



up in the skies a - bove, _____ or at the

high school dance, _ where you can find ro-mance, _ may - be it

C7

might be love. _____ *Vocal ad lib*

Repeat ad lib

F Bb Gm 3 fr.

We're for each oth - er, _ like a

Bb Gm 3 fr. Bb Gm 3 fr.

wop ba - ba lu-mop and wop bam boom, _ just like my broth - er _ is

Eb F Bb Gm 3 fr.

E \flat 

F

B \flat 

sha - na - na - na - na - na - na yip - pi - ty dip - de doom. Chang chang

Gm

E \flat 

F



chang - it - ty chang - shoo - bop, we'll al - ways be to -

B \flat 

Gm

E \flat 

F



geth - er, wha oooh, yeah! We'll

Repeat and fade

B \flat 

Gm

E \flat 

F



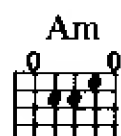
al - ways be to - geth - er. We'll

Repeat and fade

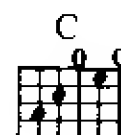
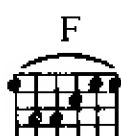
You're The One That I Want

Words and Music by JOHN FARRAR

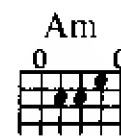
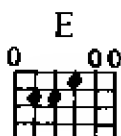
Moderately



I got chills. They're mul - ti - ply - in'.
filled with af - fec - tion



And I'm los in' con - trol. —
you're too shy to con - vey, —



'Cause the pow - er you're sup - ply - in'.
med - i - tate in my di - rec - tion.

it's e - lec - tri - fy - in'!

Feel your way.

You bet - ter shape up, up, 'cause I need

I bet - ter shape up, 'cause you need

a man

a man

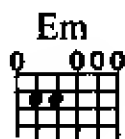
and my heart is set on

who can keep you sat - is -

you. fied.

You bet - ter shape up;

I bet - ter shape up



you bet - ter un - der - stand —
if I'm gon - na prove —

Am



F



Noth - in'
Are you

to my heart — I must be true. —
that your faith — is jus - ti - fied. —

left,
sure?

noth - in'
Yes, I'm

left sure for me
down deep

to do. —
in - side. —


You're the



one that I want.

You, oo,


F C




oo, hon - ey. The one that I want.



F C



You, oo, oo, hon - ey. The one that I want.



F G



You, oo, oo are what I need. —



1. 2.

Oh, yes in - deed. If you're You're the

D. S. $\frac{3}{4}$ and fade

